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movement of Italian life. For the dénouement we must refer the reader to the book itself.

THE STORY OF A NEW YORK HOUSE, by H. C. Bunner, is one of which he need never feel ashamed, no matter what high place may be in store for him as an American novelist. It takes us back to the city at the beginning of the century, when the Battery was a fashionable promenade, and the City Hall was so nearly out of town that the north side was finished in red sandstone, which was cheap, instead of in marble like the rest of the building, because it would only be seen from above Chambers Street by the suburbans. We follow the fortunes of the Dolph family from honest Jacob Dolph, senior, in his fine house in State Street, to his degenerate grandson, Eustace, who, after robbing his employer to cover his losses in Wall Street, and being disowned by his family, finally appears as the leader of a gang of ruffians during the Draft Riots and comes face to face with his dishonored old father. The dramatic personæ of the story are all actual persons of flesh and blood, and the reality of their surroundings is evidently due to careful study and personal investigations in the localities described. Mr. A. B. Frost's excellent illustrations add much to the charm of the volume, especially those of costume, as in the episode at the Club (p. 120), reproducing the almost forgotten loud-patterned "peg-top" trousers of a quarter of a century ago. (Charles Scribner's Sons.)

WHEN G. De Montauban introduces to us the middle-aged Mr. Jerves and the mature Mrs. Bates, informing us that the former is A WOMAN-HATER—which is the title of the book before us—and that the latter is a widow, we know what is coming. It hardly needed the opportunities of a long voyage in a sailing vessel from New York to Honolulu and Hong Kong to bring about the inevitable result. Nor is there anything about the parties themselves to awaken the reader's interest. Even the scenes and happenings of the long voyage are but indifferently described. It is a dull book, and may readily be taken for what it purports to be, a story told by an American clergyman during a still duller though somewhat shorter voyage from London to Australia. (Boston, Ticknor & Co.)

CALAMITY JANE: A Story of the Black Hills, by Mrs. George E. Spencer, is one of the best of Cassell's cheap "Rainbow" series of original novels, although the high promise of the opening chapters, not belied by the well-sustained interest of many that follow, is not sustained until the end. Long before the climax is reached the reader feels no doubt that he has recognized "Calamity Jane" in the dashing young "road agent" and highwayman, and is irritated at the author's complacent assumption that he is still in the dark in the matter. Mrs. Spencer writes with much spirit, and gives a capital picture of the early days of Deadwood.

BROTHER AGAINST BROTHER, by John R. Musick (J. S. Ogilvie & Co.), is a readable, if not a strikingly original, story of the Civil War. Mr. Tompkins, a Northern man married to a Southerner, has two sons, who espouse respectively the Union and the Confederate causes, and twice come near killing each other. Both are in love with the heroine, the lovely Irene, a circumstance which naturally helps to embitter the enmity of these once devoted brothers. Oleah, the Confederate, being refused, abducts the girl and marries her against her solemn protest; but when the Union men surround him and the shots fly about, Irene rushes on the scene, and exclaims: "Spare, oh, spare his life! He is my husband," and it appears then that she has loved him all the while.

BY WOMAN'S WIT, by Mrs. Alexander (Henry Holt & Co.), a volume of the cheap Leisure Moment Series, has in the fascinating widow, Mrs. Ruthven, a heroine worthy of "Forget-me-Not," in which Rose Coghlan used to make such a hit. She traces the theft of her lost rubies to Clifford Marsden, whom she loves, but who has engaged himself to marry Nora, the ostensible heroine. Under threat of exposure she compels him to marry her. The reader will join us in wishing her joy of her bargain and in congratulating Nora on her fortunate escape.

THE ROMANCE OF A POOR YOUNG MAN, by Octave Feuillet, which has been translated by J. Henry Hager for the enterprising publisher, William S. Gottsberger, will doubtless find many readers to whom the stage impersonation of the hero by the late Harry Montague will always be a delightful memory.

AFTER having read Craddock and Harris one opens a new book of Southern stories with some misgiving that he has already enjoyed the cream of what is missing in that line. But one will find many an agreeable surprise in Thomas Nelson Page's **IN OLE VIRGINIA**. The characters are planters and plantation hands of war times and of the time before the war, the incidents those which we know as typical of Southern life of the same period; but the author's keen observation, genial humor, and power of giving life and dramatic force to a simple story make his book more than welcome. It consists of half a dozen tales and sketches, written mostly in negro dialect. "Marse Chan" is an old negro's account of the love adventures of a Confederate captain; "Unc' Edinburg's Drowndin'," "Meh Lady," "Ole 'Stracted," and "No Haid Pawn," follow; and "Polly," a tale of the good old times, which may be called an idyl of a mint julep, ends the volume. It is handsomely printed, and the cover is appropriately decorated with a spray of Virginia creeper. (Charles Scribner's Sons.)

CHILDREN'S BOOKS.

CUORE: AN ITALIAN SCHOOL-BOY'S JOURNAL, translated by Isabel F. Hapgood from the Italian of Edmondo de Amicis (T. Y. Crowell & Co.), is called "A Book for Boys," but it will seem tame reading to the average young American, who will much prefer "Tom Brown's School Days," by Thomas Hughes, and "Eric," by Canon Farrar. The life of an English

boy at a public school is full of adventures in the cricket-field, at foot-ball, or at "hare-and-hounds;" there is a boxing match in which the bully of the "sixth form" is well thrashed—all of which is highly sympathetic to his manly American cousin. But the good little Italian in the book before us is apparently a girl in boy's clothes, who would have been considered a "prig" at Harrow or "Roslyn," and if he had gone to either school, probably would have been "licked" within an inch of his life by some boy about half his age.

DANDELION CLOCKS AND OTHER TALES (E. & J. B. Young & Co.), is one of those charming little volumes for children by the late Juliana Horatia Ewing which used to come about Christmas-time, illustrated by the incomparable Ralph Caldecott. But now, alas, artist and author, who worked so well together, have both passed away! The stories in the present little collection are good—for Mrs. Ewing, apparently, never wrote anything that was not so—but they do not show her at her best, which, indeed, is not surprising; for in some of them it is evident that she was required to "write up to" certain German woodcuts. Other illustrations in the book are drawings by Gordon Browne. Some of them are quite spirited and almost worthy of Caldecott himself, notably the runaway bride and groom (p. 21) and the parson in the pulpit (p. 44) thundering at the fat farmer who is fast asleep.

THE BLIND BROTHER, a tale of the Pennsylvania Coal Mines, by Homer Greene, perhaps hardly needs other commendation than is implied in the fact that the author received for it the first prize, \$1500, offered by The Youth's Companion in 1886, for the best serial story. We may add, though, that it contains in a very unusual degree a high moral tone combined with such sustained interest growing out of personal adventure as all healthy boys demand in their story-books. It should be borne in mind as a suitable holiday gift. (Thomas Y. Crowell & Co.)

MISCELLANEOUS PUBLICATIONS.

IT is about a hundred years since our knowledge of electricity has been brought to the condition of a science, and considerably less since it began to find many applications in the useful arts. It is a common-place to refer to this growth as the most striking example of modern progress, yet the public know little about its history or about the principles of the science as they are now understood by specialists. T. C. Mendenhall has endeavored in **A CENTURY OF ELECTRICITY** (Houghton, Mifflin & Co.) to supply a popular sketch of the subject, reasonably free from technical terms and from the exasperating blunders common in books of this class when written by persons not thoroughly acquainted with their subjects. He has succeeded in making a readable and a useful little volume, giving a pretty full account of the history of electricity from Franklin's time to the present day. It is illustrated with diagrams and pen drawings of instruments, and there is a short but useful index.

ROBA DI ROMA, by W. W. Story, probably the best book descriptive of Roman scenes and customs in the English language, has been issued in a new edition—the eighth—by Houghton, Mifflin & Co. The author, in his preface, says that he has not attempted to alter the original descriptions, though some of the things and places described have now disappeared, owing to the changes brought about since Rome became the capital of Italy. The changes when important are referred to in foot-notes, and, of course, the greater part of the book is concerned with things as permanent as the eternal city itself. The new edition is in two volumes of about three hundred rather closely printed pages each, and its appearance is what we would expect of a production of the Riverside Press.

CULTURE'S GARLAND, "being memoranda of the gradual rise of literature, art, music, and society in Chicago and other Western ganglia" (Ticknor & Co.), is a volume of literary scraps, containing some witty remarks and humorous reflections, but these, it seems to us—despite Mr. Julian Hawthorne's eulogistic introduction to the volume—are hardly good enough to warrant their republication from the columns of The Chicago Daily News, where they originally appeared.

NORWAY NIGHTS AND RUSSIAN DAYS is the taking title of a book of travel by Mrs. S. M. Henry Davis, rather daintily gotten up by Fords, Howard & Hurlbert. There are many illustrations in pen and ink and a gorgeous representation of the midnight sun upon the cover. It is pleasantly written, and the attractive appearance of the page would almost tempt one to read it through even if it were not.

SOCIETY VERSE BY AMERICAN WRITERS, selected by Ernest De Lancey Pierson (Benjamin & Bell), is an admirably printed little volume the perusal of which may fill in some odd moments very agreeably. We are glad to find in it such old favorites as "The Ballad of Cassandra Brown," by Helen Gray Cone, and "The Stork's Jeremiad," by Bessie Chandler.

THE compact and handy illustrated little volume containing **ENOCH ARDEN AND OTHER POEMS**, edited with notes by William J. Rolfe, A.M., recently published by Ticknor & Co., will doubtless be very acceptable to admirers of the Poet Laureate.

THE POEMS OF SIR JOHN SUCKLING are published for the first time in this country by White, Stokes & Allen, the editor being Mr. Frederick A. Stokes. The volume, typographically, is very attractive, with its heavy paper, broad margins, clear type, and good ink; there is an etched portrait of the poet by J. S. King, after the painting by Vandyck, and the rubricated title-page is further adorned with a little etching of a cupid twanging a guitar. "Many lines and whole poems, which are altogether unfit for modern readers," do not appear in the volume; but we miss from it neither verse nor line whose presence would add to the laurels of the writer of the delightful "Ballad upon a Wedding" and "Why so Pale and Wan, Fond Lover?"

Treatment of the Designs.

THE LANDSCAPE IN COLORS.

FOR this landscape it would be well to choose a canvas of rather coarse grain; it need not be fully primed. A somewhat rough surface-finish will enhance the effect. This is best obtained by loading on your color in the lightest parts, and you will find that a coarse grained canvas helps the texture considerably. Begin by making a careful outline of the whole sketch in raw umber thinned with a little turpentine; a sable brush is best fitted for the purpose. It is quite admissible when reproducing a study to make a tracing of the general outline and transfer it to your canvas by means of pouncing through pricked holes, or by the use of transfer paper, but when going over the outline thus obtained refer constantly to your copy and let your mechanical work act only as a help. Working intelligently in this way, you will obtain a thoroughly good basis by accentuating the darkest parts and correcting such little deviations as frequently occur in mere tracing.

Put in the sky with flake white, pale lemon yellow, cadmium, vermilion, raw umber, cobalt blue, and possibly a very little ivory black to bring together and tone down the tints if too bright. It will help the effect of atmosphere to begin by giving the canvas a very thin coating of the yellow tints throughout the part occupied by the sky, gradating them from dark to light as in the original. This under tint must be allowed to dry thoroughly before applying another painting; then for the portions that show blue through the clouds use cobalt, with a touch of raw umber, to give the greenish shade, and mix with flake white. Blend these colors with a palette-knife until the required tint is obtained. Vermilion, cobalt, and white can be mixed in the same manner in two or three shades of gray, warm for the upper part and cooler close to the horizon line. Into these tints break cadmium and lemon yellow as required, using white with the lemon yellow in the very highest light. The sky can be easily finished in one painting provided you have laid a ground in first as suggested. For the sails of the mill use raw umber, black, yellow ochre and Vandyck brown, with a little white to give the colors sufficient solidity. For the mill itself exactly the same treatment, with the addition of a touch of lemon yellow and burnt Sienna to give warmth to the thatched roof. For the shutter emerald green toned with raw umber. The trees that break the horizon line showing dark against the light background must be kept of a blue gray tone. Introduce a little indigo. Put in a dash of orange cadmium to indicate the position of the fast-setting sun. For the green fields in the middle distance use raw umber, raw Sienna, pale chrome, black, emerald green and flake white. For the foreground add to these burnt Sienna and Vandyck brown. The roadway is painted with raw umber, vermilion, cobalt, and white with a sharp touch or two of Vandyck brown. The water is a reflex of the sky, so use the same colors as for the sky, except where the shadows thrown from near objects repeat their own coloring. The figures are merely accessories, and therefore, very simple in treatment, the windmill, of course, being the object in which the interest of the picture centres. The woman's cap is white toned with cobalt and raw umber, the bodice yellow ochre, black and white, the skirt raw umber, the apron cobalt toned with raw umber and white. The boy's jacket is also yellow ochre, black and white, only it has more black in it than the woman's bodice, and for the trousers add a little burnt Sienna to the raw umber. The swallow in the foreground is a valuable addition, and gives strength to the surroundings. The effect of the rich black plumage can be gained by using brown madder and indigo. After mixing the various tints as directed, begin the painting by blacking in the broad masses in their several gradations. Work these into harmony gradually by modelling up the drawing. You will probably require more than one painting to do this. Then when nearly dry, or in what artists call a "tacky" state, brighten up the whole with sharp, decisive little touches here and there as seen in the original. Do not try continually to smooth down your work as it progresses or you will assuredly make it tame and insipid. Decide as to the exact tint you require before laying it on, then leave it alone until the proper time comes to work into it so as to blend it properly with other parts. Finish will be obtained almost insensibly in the modelling up. Aim at getting the full strength of your shadows to start with, and remember to keep up the high lights, which are very apt to get toned down too much.

Copying such a study as this is excellent practice for original work in the future. E. H.

THE GLADIOLUS STUDY.

THIS design may be painted in oil or water-colors, according to the following scheme of color: The background is a medium shade of light, warm yellowish gray. The spikes of flowers are respectively red, light canary yellow and white, tinged with purple.

TO PAINT THE STUDY IN OILS, begin by sketching in the outlines with charcoal; then commence with the background, and for this use raw umber, yellow ochre, white, cobalt or permanent blue, light red and a very little ivory black. In the deeper touches add a little madder lake. Paint the red flowers with madder lake, white, vermilion, a little raw umber and a very little ivory black for the local tone. In the shadows add burnt Sienna and omit vermilion. Make the half-tints very gray in quality. The yellow flowers are painted with light cadmium, white, and the very least quantity of ivory black in the local tone. In the shadows add raw umber and a little madder lake, or light red with yellow ochre. The white flowers shaded with purple are painted at first with a general tone of warm, light gray; on this foundation the high lights are painted afterward, and the purple touches are also added, as well as the deeper shadows and all other necessary

details. The colors used for this general tone of gray are white, a very little ivory black, yellow ochre, permanent blue, or cobalt, and madder lake. In the shadows add burnt Sienna. For the purple touches use permanent blue, madder lake, white, and a very little ivory black. In the shadows of these add burnt Sienna. The green stems or stalks are painted with Antwerp blue, white, light cadmium, vermilion and ivory black, adding raw umber and madder lake in the shadows and omitting vermilion. In some of the deeper accents, or touches of dark, substitute burnt Sienna for madder lake.

IN WATER-COLOR use the ordinary moist water-colors either in pans or tubes, and if transparent washes are to be employed no white paint is needed. For decorative purposes, however, the opaque colors are best. These are suitable for all textile fabrics, and also for painting on wood. For opaque painting, Chinese white is mixed with all the ordinary water-colors in large or small quantity as required. The same list of colors given for painting the study in oil is used in water-colors with the following exceptions: Sepia in water-color is substituted for bone brown in oil, and cobalt is used in place of permanent blue. Rose madder in water-color will be found more useful than madder lake when only one of the colors is required. Substitute also lamp-black in water-color for the ivory black of oil. Use large round black or brown-haired brushes for the general painting; for finishing touches use medium and very small camel's-hair brushes. The Chinese white is always best when bought in small tubes like those made for oil paints.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ROOMS IN BLUE AND GOLD.

SIR: I am desirous of furnishing contiguous apartments, composed of bedroom, dressing-room and parlor, in a neat and artistic style, with blue and gold as the predominant colors. Portières will be used on the doorways. I would like you to give me ideas for something nice for each room but not too elaborate.

B. L., Prince Edward Island, Can.

Tint the parlor ceiling a delicate shade of robin's-egg blue. Paint the cornice gold bronze, solid, or, if this treatment is too costly, have it colored a rich golden brown, with prominent mouldings, lined on the projecting parts with gold bronze. If there is a centre-piece on the ceiling, color it the same as the ceiling, and avoid any "picking out," which local painters would probably advise. The wall may be papered with a blue cartridge paper from surbase up to the frieze, which should be from 2 feet 6 inches to 3 feet deep. If the room is 10 feet 6 inches high, or over, the latter will be preferable. This frieze can be of a large, indistinct patterned paper, darker in tone than the cartridge paper; it must be entirely free from gold. Place a gilt picture-moulding between the frieze and the cartridge paper. This moulding can be from 1½ inches to 2 inches, depending upon size of the room. The woodwork should be painted a rich "old ivory" tint, the mouldings around the door-panels, etc., being relieved with lines of gold leaf.

Tint the ceilings of the bedroom and dressing-room the same as the parlor; the cornice also the same. The walls should be covered with chintz—a patterned paper, small in detail and conventional in style. Have no frieze in either room. Place gilt picture-mould 1½ inches deep immediately under the cornice. Paint the woodwork in both rooms light "cream-color." The door-panels may be a light shade of blue, matching the paper, but not strong enough to be assertive. The draperies in these rooms should be of chintz or cretonne matching the paper. Have the draperies for the parlor doors and windows of "velours," or "Turcoman," "Antique" or "Oriental" blue.

TREATMENT OF A MANTEL DESIGN.

F. L. S., Norwalk, O.—The design for a mantel decoration published in The Art Amateur last July was intended to be somewhat conventional in treatment, the floral portion being dull gray-blue or dull red, outlined with gold on an olive ground. However, it can be carried out in the natural colors, but it will be well to keep it somewhat conventional in treatment. Use 6x6 inch tiles; two rows of five each for the upper section, and four tiles for each of the side sections, with two tiles for the conventional corners, which latter are decorated with a flat tint of the same color as the flowers, only not as light, with a ground the color of the ground of the floral tiles at the upper part. If small tiles could be procured for the border they would give it a most pleasing effect; they should be decorated with two shades of brown or olive, and if they are used the corner tiles could be decorated with the same colors. The bindings should be of iron. If the small tiles cannot be procured, terra-cotta or wrought iron could be used, but the small tiles would be preferable.

REMODELLING A PARLOR.

SIR: May I have your advice in regard to a parlor I wish to remodel? The room is 9 feet high and about 14x16 feet. It has four windows on three sides of it: two on one side and one each on the others, so is well lighted. The furniture is black

walnut and I wish to have it re-covered with something suitable. The carpet I wish to retain as it is; it is buff, with small figures, quite inconspicuous, in various shades of brown, peacock blue and dark red, with rather more red in the border. The effect as a whole is light. The scheme of color must be adapted to the carpet, which is a new one. If it is desirable I would like to have the walls and ceiling frescoed, and I thought that, perhaps, with advice, I might do the more artistic part of it myself, as I draw and paint well. I would particularly like suggestions of artistic novelties that I can carry out in an inexpensive way, rather than expensive furnishings. The woodwork will have to be painted. The mantel is rather an old-fashioned wooden one, and the room has but one door. Please advise as to draperies.

An illustration of a frieze in a house in Newport was given in The Art Amateur several years since. That was too elaborate for me. Could you suggest something simpler? Would you advise me to have a gilt picture-moulding? I have a great many pictures and would like that taken into consideration in the color of the wall.

SUBSCRIBER, Holyoke, Mass.

The room being only 9 feet high a frieze is out of the question. For the walls a preferable treatment would be to cover with a light blue-gray cartridge paper, upon which you might paint some simple ornamentation, taking the joining lines of the paper as points for such treatment. Wisteria vine, or convolvulus are good suggestions. The painting should be free and open—something as the Japanese would treat these flowers. The ceiling can be divided into panels by flat pine-wood mouldings ¾ of an inch deep by 2¼ inches broad, beaded at the edges. These panels may be 3 feet square, or thereabouts, as the room will best divide, and can be tinted a light China blue and decorated with such simple ornamentation as may occur to you as being best. The wood moulds dividing the panels you can paint a rich cream-color, gilding the beads at the edges. All the woodwork of the room, including the mantel should be painted the same color (cream white), with door panels four or five shades deeper. The mouldings surrounding these panels, also prominent moulds on the mantel should be picked out with gold leaf. The draperies can be of "old blue" or deep "wine color" velours or corduroy. Furniture should be covered with a brocatelle of the same color as may have been selected for the draperies.

ABOUT PAINTING WOODWORK.

SIR: We have just moved into a new house and find the woodwork on the second floor painted the lightest shade of the green I enclose, with panels of doors and inside shutters *brightest blue!* The owner thinks it a beautiful combination, and will not do anything for a year, he says. I must have something different for the panels in *my room* anyhow, which has one window facing south. I think the green will make it look cooler than anything else. The walls are white, and are to remain so till they have settled, of course. (1) Can I paint the panels the darkest shade of green and the mouldings around them a little lighter? (2) Does the red harmonize, or ought it to be lighter? (3) Will mahogany stain be right for the floor? (4) Would it be possible for me to dye the silk enclosed for curtains *myself*? If so where can I get the dyes?

E. G. C., Brooklyn, N. Y.

(1) Paint the door-panels dull sage green, and the mouldings around the panels the same as the frames of the doors. (2) The red of the sample sent harmonizes well with the greens accompanying it. (3) Mahogany stain for the floor would be too strong a contrast for the painted woodwork. Paint it a rich golden yellow. The effect will be far better than a stained floor. (4) You had better not attempt home dyeing; it is no work for amateurs. Send the silk to a regular dyeing establishment.

PICTURES FOR SALE OR EXHIBITION.

SIR: What steps should an unknown artist take in order to place pictures upon the New York market? They are oil-paintings of fruit, flowers, still life and Western landscape. Would it be best to send specimens to the autumn exhibitions? Which of them would most readily receive them, and upon what terms? What dealers should one apply to? I especially desire that my pictures shall go to New York that they may undergo the test of comparison with the best work and the judgment of *real* connoisseurs.

M. L. S., Fremont, O.

What you propose is the only straightforward course for an unknown painter to pursue. Send an example of your best work to the autumn exhibition of the National Academy of Design; put a modest price on it and let it take its chances. If it be rejected, do not be discouraged, but try again. Many artists who are now very successful in selling their pictures in New York were repeatedly refused admission to the Academy. You might write to Wilmut, the picture-frame maker, 54 East Thirteenth Street, who takes charge of pictures from out of town intended for New York exhibitions, and returns them if not sold. He will doubtless send you a form of application to fill out and forward to the Secretary of the Academy.

"DYE PAINTING."

G. L. D., Bay City, Mich.—In dye painting the ordinary oil paints are used, but are much diluted with turpentine so that the color may be washed on somewhat in the manner of transparent washes in water-color painting. If a large space is to be covered with the same tone, such as a background to a screen or panel, it is well to mix the color in a saucer. Have your palette set as usual, and take from it with the brush the different colors needed in making the desired tone. Then apply the diluted paint with a flat or round bristle brush, scrubbing it well into the burlaps. Select large and simple designs, and put the color on in flat masses at first, without any small details. For example, paint a face all in one tone of the general flesh tint, and then add the features afterward with smaller brushes, and use less turpentine

in finishing. The same method is used in painting on India silk, muslin and bolting cloth, although more care must be taken, and it is also well to have a piece of blotting-paper beneath delicate materials. For careful drawing and fine details use flat pointed sable brushes Nos. 5 to 9. (2) It is a matter of taste only whether or not the scroll at the bottom, and heavy outlines should be used in Miss Welby's design of "Psyche," recently published in The Art Amateur. For purely decorative purposes it would be best to retain them; but they should be omitted if the panel be painted in oils for framing.

S. P., Wilmington, Del., is also answered above.

THE JULY PORTIÈRE DESIGN.

J. A. C., Norwalk, O.—The burlaps used is of the quality that is sold at about twelve cents per yard. It is, of course, understood that, in washing on the background, the burnt Sienna, rose madder, and yellow ochre are combined before using, the burnt Sienna being the principal ingredient. The entire surface is covered with this wash (with the exception of the figures, which are in olive, as was explained in The Art Amateur) and is shaded lighter at the top with the same color, simply diluted with turpentine to make it sufficiently pale. The lower part will probably have to be gone over with the color several times to make it deep enough. The curtain is nicely finished by being lined with India silk either in a shade of olive, or in a color resembling in tint that of the upper part of the background.

SUNDRY QUERIES ANSWERED.

D. N., Belmont, N. Y.—You will see by the present issue of the magazine that your request has been anticipated. In deference to what seems to be the general demand, we shall give during the coming year fewer colored figure studies and a preponderance of landscape, marine, and flower studies. A superb study of "Grapes," in colors, by Mr. A. J. H. Way, will be given next month, with the artist's own directions for treating the subject. Many of our readers who must have profited by Mr. Way's excellent articles on fruit-painting will be glad to learn that some further articles on "Still Life" from the same pen will be begun with the December issue of The Art Amateur.

F. A. F., Bridgewater, N. S.—We know of no "good photo-engraving or other reproduction of 'The Bathers,' by Frederick Walker," but we have an illustrated article on that admirable young painter in contemplation, and shall doubtless illustrate "The Bathers" among others of his pictures.

M. C. B., Colchester, Conn.—We shall try to comply with your request soon.

F. L. Z., Boston.—(1) The size of "The Fighting Temeraire," by Turner, is 2 ft. 11½ x 3 ft. 11½. (2) Few of Turner's water-colors which we have seen are larger than this page.

C. W. G., Clinton, N. Y.—As we do not know the colors of the complexions, hair, etc., of the artists you name, we cannot comply with your request.

N. E. B., Fall River, Mass., asks: "What places would it be of the most advantage for one interested in art to visit who has but a day or two to spend in New York?" The Metropolitan Museum of Art, the Lenox Library, and the rooms of the New York Historical Society. For the two last-named, application for tickets of admission should be addressed in writing a day or two in advance.

F. H. D., Oberlin, O.—James McCutcheon & Co., 64 West Twenty-third Street, New York, say that they will make a distaff for you for \$1.50, and that the flax would cost 50 cents.

G. M., St. Paul, Minn.—The treatment for M. L. Macomber's design for a cup and saucer (plate 613, August, 1887) may be as follows: Color the ground of the cup below the border, and the saucer, between the border and inner circle, with a light coffee tone; the narrow borders, letters and figures in the border of the saucer, salmon; the ground of borders, on which the letters and figures are placed, brown green; the dark ground of violet of iron. All the lines and markings are to be of gold. (2) The border on the saucer can be used for plates.

B. G. L., New Harmony, Ind.—Lessons by mail in "pattern designing," after the Chautauqua method, are given by Mrs. Florence E. Cory, 120 West Sixteenth Street, New York, who has been quite successful in teaching.

J. F. R., Washington, D. C., might also communicate with Mrs. Cory.

SUBSCRIBER, Evanston, Ill.—(1) Have your studio walls kalsomined or painted a medium tone of warm grayish fawn color. The wood-work may be of dark cherry or walnut. Have the floor stained the color of walnut. (2) The screen would be effective made of dark cherry or stained to resemble it. Cover this with burlaps and paint it in low tones after the manner of old tapestry. Use the ordinary oil paints diluted with turpentine in the manner known as dye painting. (3) You might tack upon your walls some of your studies which are unframed, and hang the framed work. A few pieces of handsome drapery may be thrown over the screen and draped in a corner of the studio, and a portière of rich, subdued colors should hang over the door.

"A SUBSCRIBER," Cleveland, O., asks for "addresses in New York, Boston, or Philadelphia where dinner cards, Christmas and Easter cards, photograph-frames, blotters, and fancy water-color work—when well done—may find sale?" Each of these cities is usually well supplied by local artists; but if our correspondent's work is particularly good and original, he might enclose specimens, with prices, to the stationery department of houses like Tiffany, in New York, or Wanamaker, in Philadelphia.

Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.

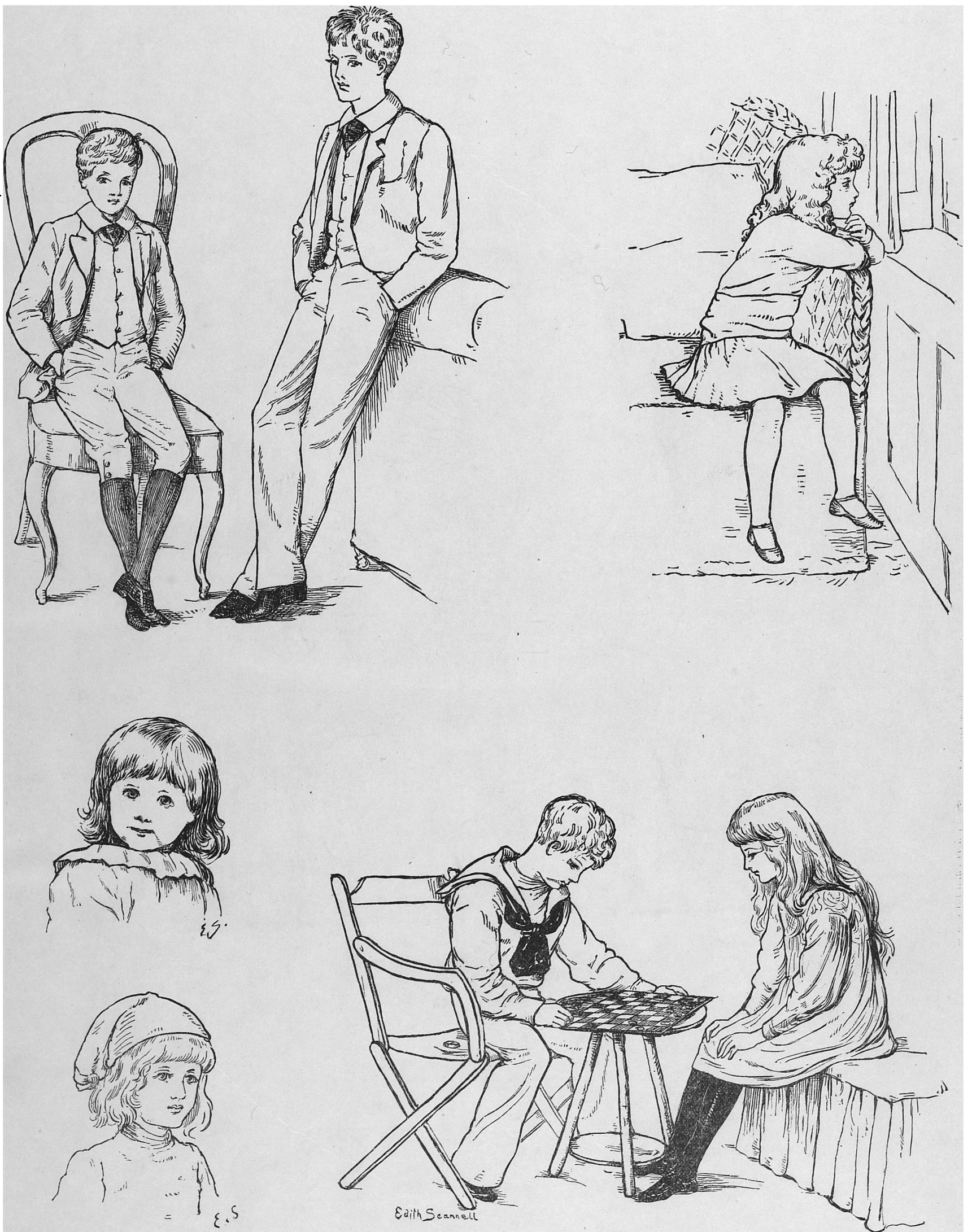


PLATE 626.—OUTLINE SKETCHES.

By EDITH SCANNELL. TWENTY-FIRST PAGE OF THE SERIES.

Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.

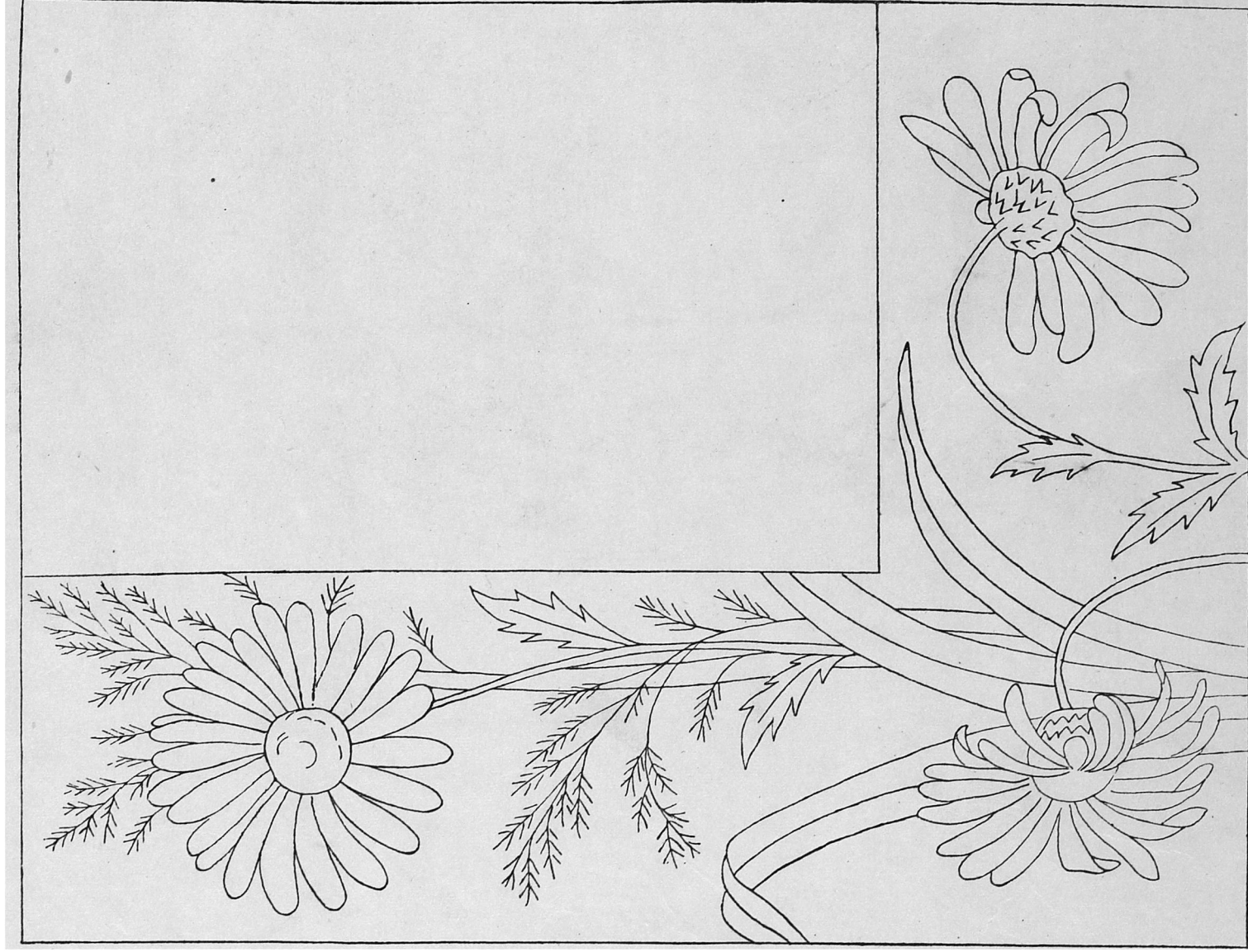


PLATE 627.—DECORATIONS FOR PHOTOGRAPH FRAMES.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.

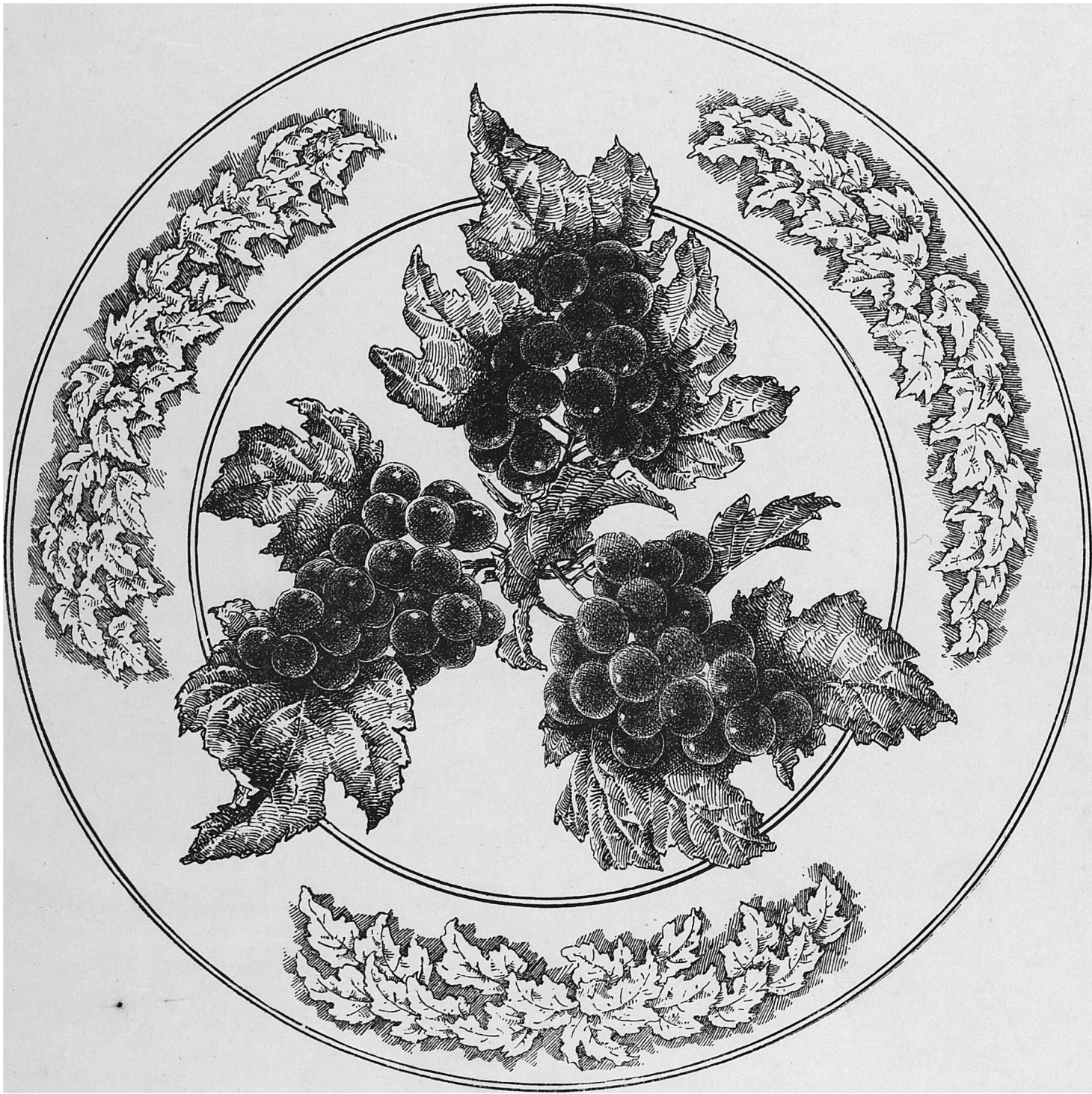


PLATE 623.—DECORATION FOR A DESSERT-PLATE. "Wild Grapes."
By I. B. S. N.

(For directions for treatment, see page 108.)





WARA VASE. "Lady's Slipper."

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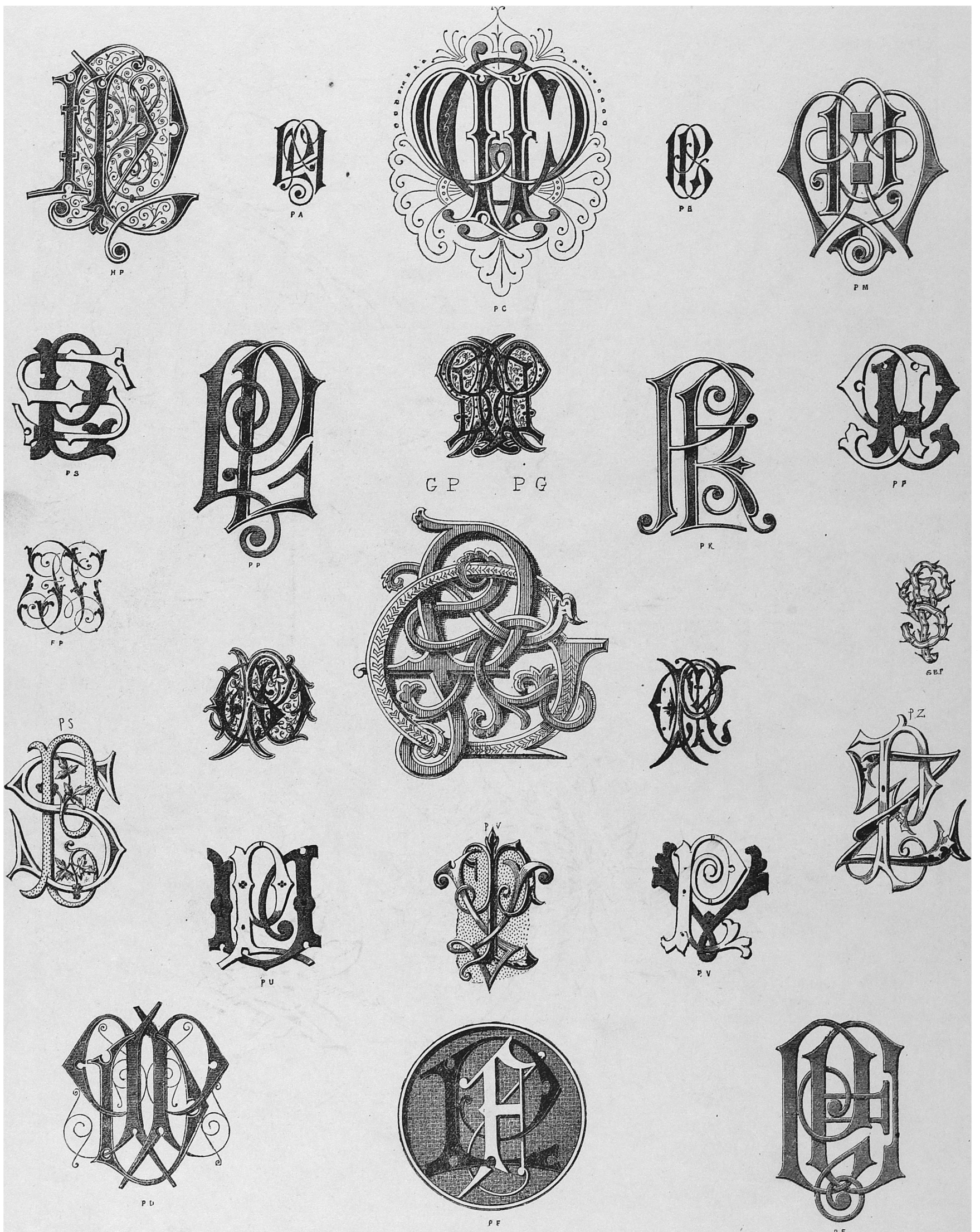




PLATE 628.—DESIGN FOR A CARVED WOOD PANEL.
DRAWN BY C. M. JENCKES. AFTER A FLORENTINE MODEL.

Supplement to The Art Amateur.

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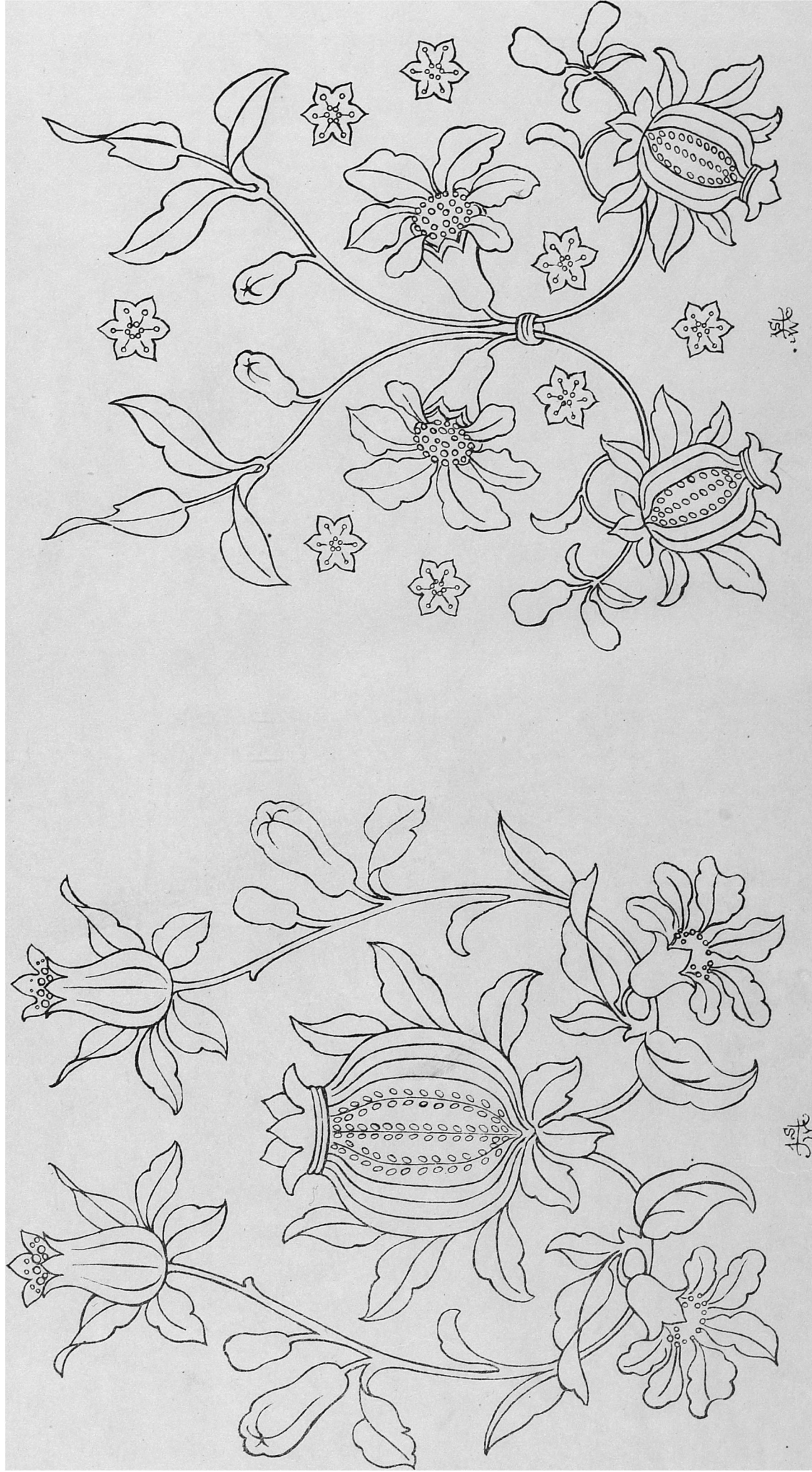


PLATE 629.—DECORATIONS FOR PULPIT AND LECTERN HANGINGS. "Pomegranates."

BY SARAH WYNFIELD HIGGIN.

(For directions for treatment, see page 110.)

THE ART AMATEUR.

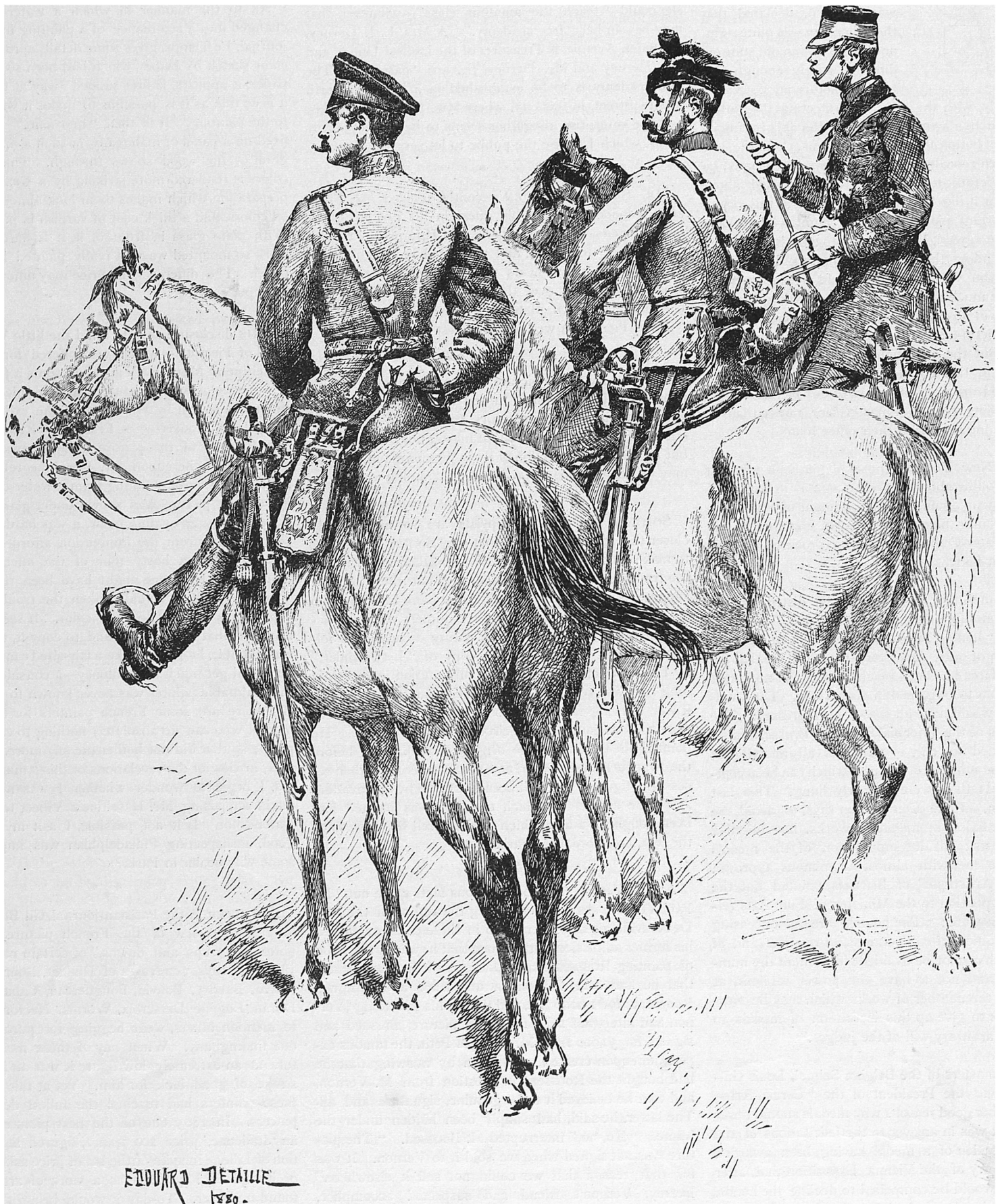
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{ WITH 9-PAGE SUPPLEMENT,
{ INCLUDING COLORED PLATE.



GROUP FROM "LES GRANDES MANŒUVRES." DRAWN BY DETAILLE FROM THE ORIGINAL PAINTING.

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